

12TH CENTURY FUR LINED HOOD



BARONY OF AQUATERRA
ARTS AND SCIENCES CHAMPIONSHIP

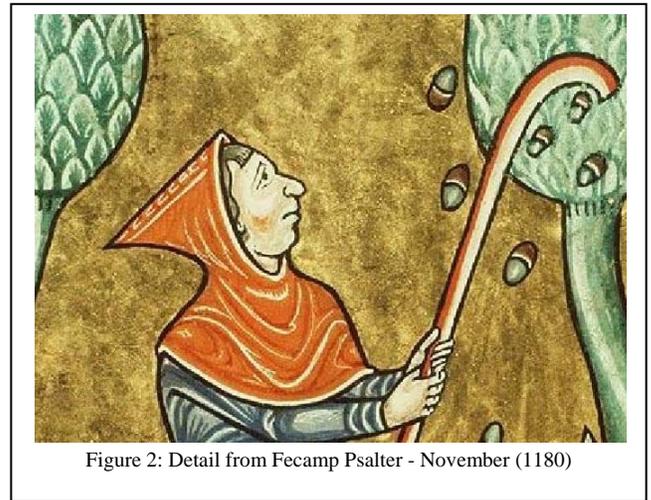
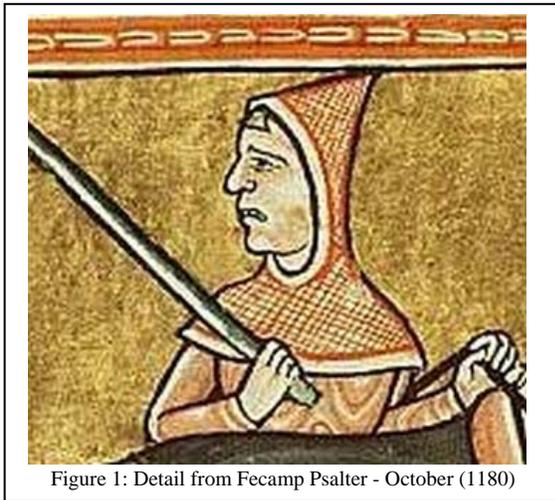
JUNE A.S. XLVIII

Marguerite fitz William, JdL
Courtier to Steinolf Ketilsson, Baron of Aquaterra

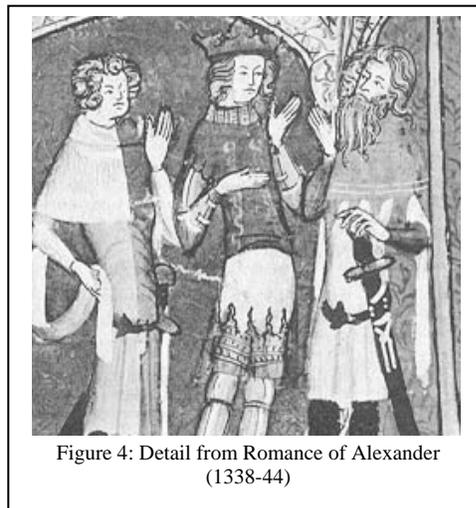
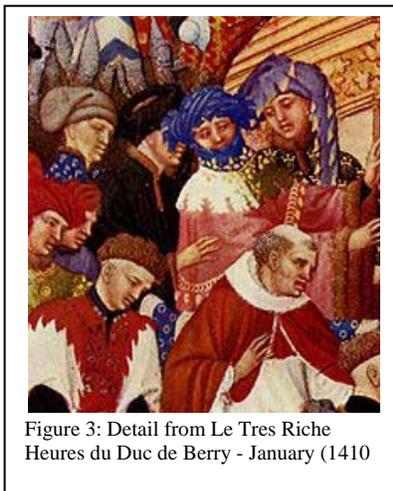
Hoods in the Twelfth Century

In the Twelfth Century the hood with its attached cape (chaperone) was more of a utilitarian piece of clothing than the “fashion statement” that it became in later centuries. With its simple decorations of possibly embroidered seams and trimmed edges, basic peaked hood without a liripipe** and no dagging to be seen it bears only a small resemblance to its penultimate expression in the fifteenth century

12th Century Hoods



14th and 15th Century Hoods and Chaperons



WOMEN AND HOODS

In her book, *Women's Costume in French Texts of the Eleventh and Twelfth Centuries*, Eunice Goddard describes the hoods worn by women thusly:

“The *chaperone* was a hood attached to the *chape*, also a short *chape* (?).

The meaning <<hood>> is the usual one in the twelfth century. As has been said, it was part of the *chape*, q.v. When the latter was worn over the armor, the *chaperon* was drawn over the helmet.” (Goddard 85)

It appears at this point the *chaperon* only applies to the hood portion, while the term for the hood and cape combination was *chape* and designated a utilitarian article of clothing.

“The *chape* was a wide cape with a hood, worn by both sexes and all classes on a journey and for protection against the weather.” (Goddard 77)

“Worn by the lower classes it was of cheap material,

When adopted by noblemen it is of material better, though less costly, than that of the *mantel*, as it underwent harder usage.” (Goddard 78)

Although Goddard cites many examples of illustrations of women wearing what we think of as a hood I could only find one with a high enough resolution to be useful for this paper (see figure 6). I did find several lovely illustrations of women wearing hoods from the 14th century (see figures 7 & 8). However given the unisex nature of the clothing in the 12th century and the lack of illustrations showing women wearing everyday dress (as opposed to court clothing or allegorical symbols) I find it very rational to assume that women also wore hoods as protection



Figure 6: Illumination showing Job's wife wearing a surcote, chape and separate chaperone

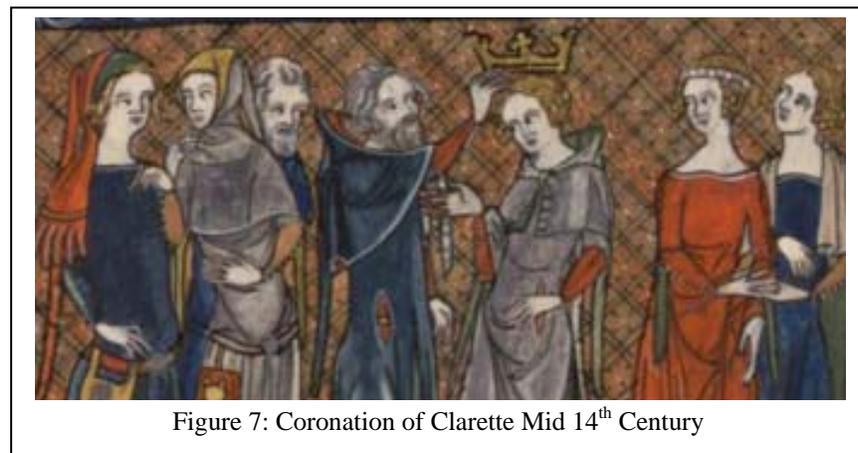


Figure 7: Coronation of Clarette Mid 14th Century

from the weather while outside.



Figure8: Lady with fur-lined hood Detail from Manesse Codex 1300-1330

PATTERN

The next choice was that of the pattern for the hood. As there are no extant 12th century hoods (that I have found reference to) I looked to both earlier and later centuries. The first hood to look at is the Skjoldehamn Hood (Lovlid, Nye tanker om Skjoldenhamnfundet 40). More recent research has placed the find to the 11th century (Lovlid, The Skjoldehamn find in light of new knowledge 4). However, the profile of the hood doesn't fit the profile offered by 12th century sources



Figure 9: Actual Skjoldehamn hood (left) and reproduction (right) (Lovlid, Nye tanker om Skjoldenhamnfundet 40 & 160)

My second choice for a source were the hoods excavated from Greenland as documented in Else Østergård's *Woven into the Earth* and her follow up *Medieval Garments Reconstructed*. These garments are primarily dated from the 13th century and later. But given the distance from France (where many fashions originated during the 12th century) to Greenland I think it's reasonable to think that the styles found in Greenland in the 13th century could have been worn in England in the 12th century.

I used hood D10602 from *Woven into the Earth* as my basic pattern (sizing it to fit me and leaving off the non 12th century liripipe) this hood being the closest to the 12th century profiles that I was working from (see figure 10).



Figure 10: Hood on left is D10602 (E. Ostergard 118) Hood on right is my hood

THE MATERIALS

My next choice was materials. The first thing I looked at were examples of extant wool cloth (see figure 11).

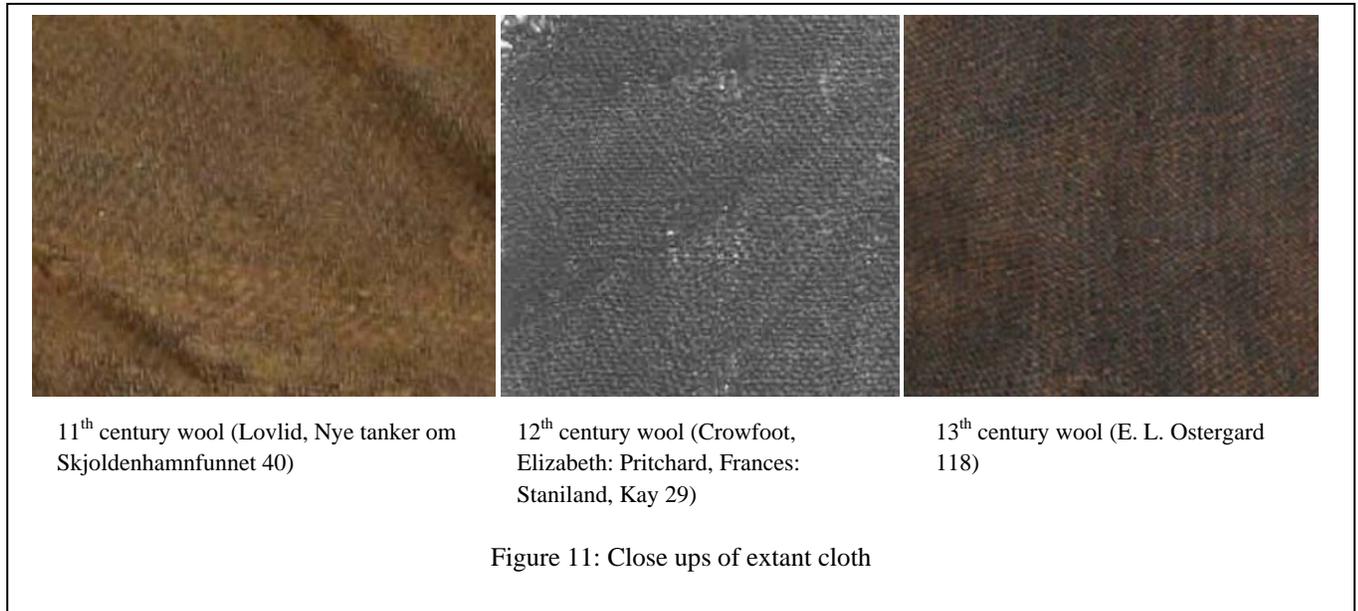


Figure 11: Close ups of extant cloth

Although it is hard to see in these examples, there isn't a wide difference in weaves. The wool I chose is a lovely cocoa brown that I bought at Pendleton Mills. I would like to discuss the weave in comparison to the extant samples, but two things stop me. 1) the resolution on the photo's of the samples isn't very good and 2) after I washed my modern wool it fulled up so tightly that the weave is very hard for my untrained eyes to analyze. Elisabeth Crowfoot makes a good case for well fulled wools in the 12th century (Crowfoot, Elizabeth: Pritchard, Frances: Staniland, Kay 5) as well as a reddish brown color that was easily available (possibly from a combination of madder with either weld, or a tannin dye - or a naturally brown wool dyed with madder).

Another choice to be made was the fur lining. This choice was limited by fur that I already owned as price was a consideration. At that time I had two fur coats that I bought for the intention of repurposing. One was beaver the other muskrat. At first thought the beaver would seem to be the obvious choice, as Muskrat is a new world mammal. However, beaver fur is routinely trimmed of its guard hairs for modern garments, and is usually dyed for a uniform color. The muskrat (who is a close relation to the beaver) fur that I had was both untrimmed and undyed giving it an appearance much more suitable for a medieval garment.

Due to the fur I chose still having its guard hairs (which gives it a bit of a prickly texture) I opted to line the hood portion with rabbit fur so that it would be soft against my face. In the 12th century rabbits were primarily a food source and incidentally a source of fur (the opposite of the current time), so their pelts still retained their wild agouti coloration. The rabbit fur I happen to own is uniformly brown (whether from dyeing or naturally brown rabbits, I don't know) - but for purely economic reasons I elected to use the fur I already owned.

The final materials were the linen lining between the fur and wool layers and the thread. I used a 5.3oz ecru colored linen and chose to use brown silk thread. Because I was trying to be as period as possible I didn't want to use poly-cotton or cotton thread, I didn't have any linen thread that was thick enough, nor did I have any wool thread the I felt was suitable. Silk thread would have been available, most likely as

the remnants of the weaving process.

CONSTRUCTION

Sewing with fur can be a bit tricky as many skins are fragile and the seams don't stand up to the pulling that normal wear offers. To counter this I sewed all of the skins to a linen lining. First I sewed the outer hood together. Next I recreated the same hood in linen and sewed the fur pieces to

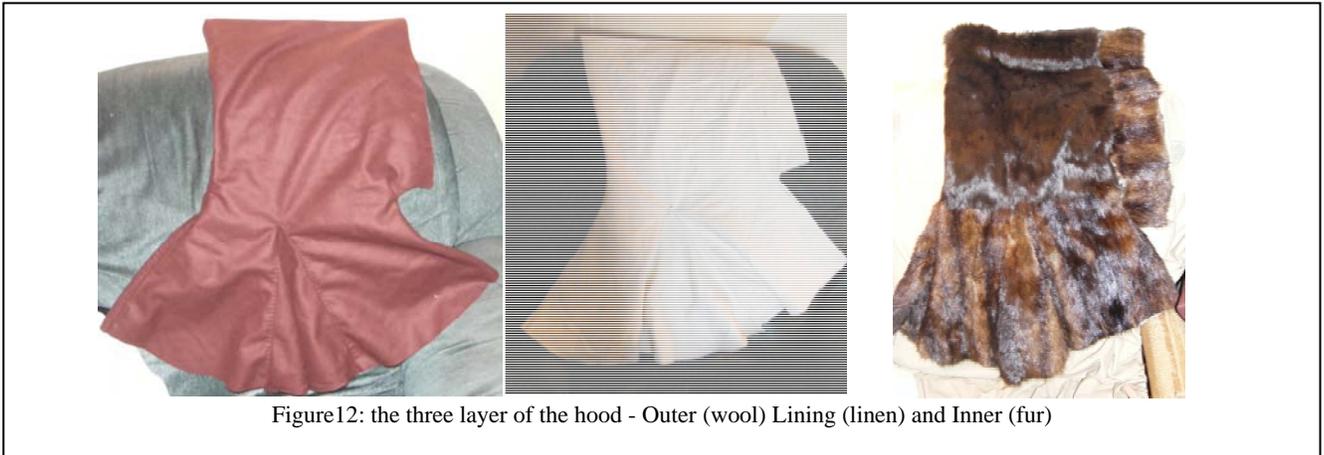


Figure12: the three layer of the hood - Outer (wool) Lining (linen) and Inner (fur)

the linen. Since the skin portion of the fur isn't strong enough to hold up to wear and tear, I used linen as a backing to take the strain (see figure 13). Finally I slid the lining into the outer shell and sewed them together. I used strips of muskrat fur to edge all of the openings. The entire hood was handsewn with silk thread (I wanted the strength of silk - and the color matched very well).

The stitches I used are documented by both Elisabeth Crowfoot and Heather Rose Jones (in her paper *Ancient Stitches*).

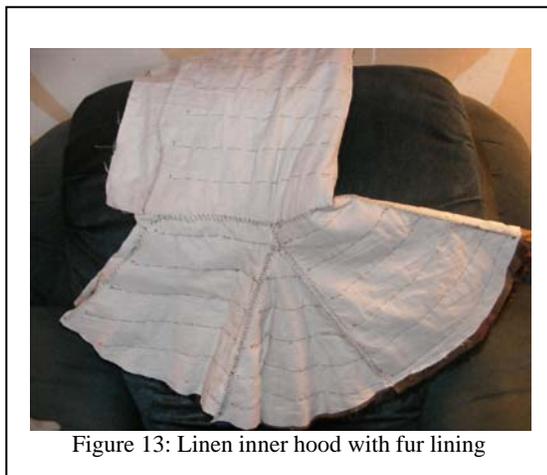


Figure 13: Linen inner hood with fur lining

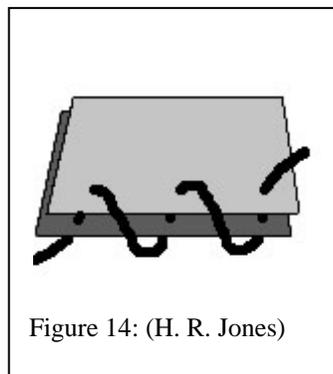
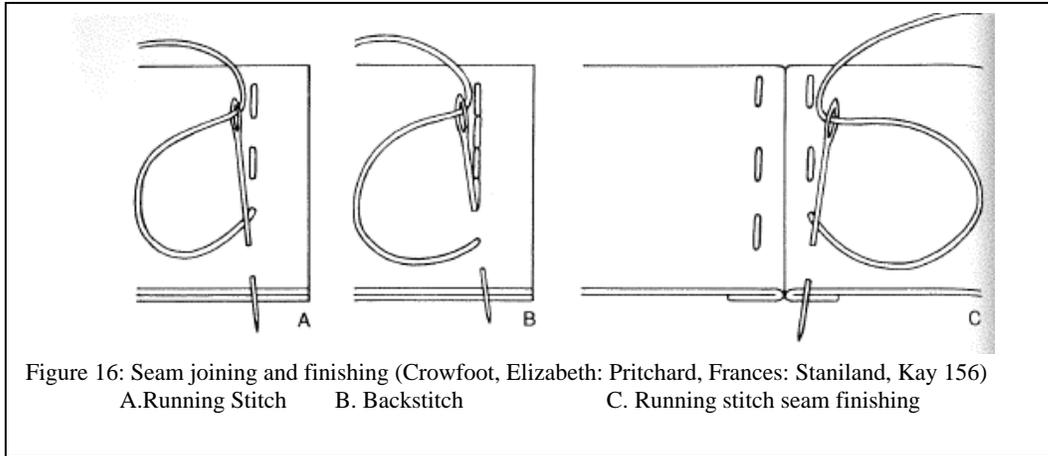


Figure 14: (H. R. Jones)



Figure 15: Sewing in progress



I sewed the skins together using an overcast stitch (see figures 14 & 15)

The linen was sewn using a running stitch then folding the raw edges under and finishing with another running stitch.

Because I wanted to take extra care and wanted the extra strength I used a backstitch on the seams of the outer wool layer. However, because the cloth had full'd up so much that the cut edges showed absolutely no tendency to ravel I only used parallel running stitches to finish the seams (see figure 16-c).

I am very happy with how the hood turned out. I can't think of anything I'd really want to change except perhaps, to tinker a bit more with the fit.

*** A long tail hanging from the back of a hood, especially in medieval or academic dress. Origin:early 17th century: from medieval Latin *liripipium* 'tippet of a hood, cord', of unknown origin <http://oxforddictionaries.com>

ILLUSTRATIONS:

Figure 1: Detail from Fecamp Psalter - October (1180) (76 f 13 10v) Nationale Bibliotheek van Nederland
http://manuscripts.kb.nl/show/images_text/76+F+13

Figure 2: Detail from Fecamp Psalter - November (1180) (76 f 13 11v) Nationale Bibliotheek van Nederland
http://manuscripts.kb.nl/show/images_text/76+F+13

Figure 3: Detail from Le Tres Riche Heures du Duc de Berry - January (1410)
<http://www.ibiblio.org/wm/rh/img/january.jpg>

Figure 4: Detail from Romance of Alexander (1338-44) Bodley 264 124r_b
<http://home.adelphi.edu/sbloch/ma/tents/pictures/Alexander/124r.b.jpg>

Figure 5: Bust of Lorenzo de Medici (1478-1521) painted terracotta sculpture Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi National Gallery of Art, Washington DC

Figure 6: : Illumination showing Job's wife wearing a surcote, chape and separate chaperone (Goddard Figure 9) Bibl.S.Gen ms. 9, fol. 162 recto end of 12th century per Moinet, of the Bibl Ste. Genevieve

Figure 7: Coronation of Clarette Fol 257 BNF Fr. 12565 Mid-14th
<http://visualiseur.bnf.fr/ConsulterElementNum?O=IFN-08101702&E=JPEG&Deb=108&Fin=108&Param=C>

Figure 8: A woman observing the tournament of [Albrecht Marschall von Rapperswil](#) (fol. 192v) wears a fur-lined open hood; [Manesse Codex](#) (UBH Cod. Pal. germ. 848), 1300-1330: <http://digi.ub.uni-heidelberg.de/diglit/cpg848/0380>

All unattributed illustrations are the author's own photographs.

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